

The Royal Academy of Music Magazine

No 231 Spring 1983



The Royal Academy of Music Magazine

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Editor Robin Golding

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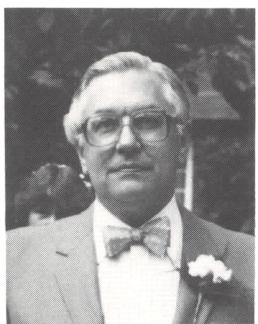
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At the end of the Summer Term 1983, the Academy will lose two key figures on the administrative staff: the Warden, Noel Cox, and the Administrator, George Hambling. Noel Cox came to the Academy as a student in 1935, taking piano with Ambrose Coviello and organ with G D Cunningham (his wife Jean was a student at the same time and both their daughters were students here too). He joined the professorial staff in 1960, teaching Harmony and Counterpoint, was appointed a Tutor in 1969, and in September 1973 he succeeded Derek Gaye as Warden: a post he has filled with conspicuous distinction and with apparently inexhaustible energy ever since. George Hambling succeeded H Stanley Creber, as Administrator, in January 1970, after long and varied experience in business, in the Navy, and latterly, as Staff Manager to the ICI group in India, with some 6,500 employees under him. These qualifications suited him admirably for his Academy post, much of which has been concerned with masterminding the complexities of the re-building programme and the re-organisation of the salary structure: problems he has carried out with a determination and thoroughness belied by his convivial and genial exterior.

Proper tributes will be paid to both of them in the Summer issue. In the meantime we welcome their successors. Mr Hambling's is John Bliss (who has in fact been working in the Academy since November). He comes from the Royal College of Music, where, since 1978, he had been Finance Officer. Before that he had been a Chartered Accountant since 1951, and was a magistrate between 1966 and 1982. He says he has 'always enjoyed listening to music although my greater love of rugger at school meant that I gave up the piano to concentrate on sport. However, I have always been a paying member of the public, having first heard Henry Wood in 1943, Beecham in 1944 and finding *Peter Grimes* in 1945 opening up a whole new world in music. My luck in working in a musicians' world means that I can now indulge my favourite pastime "for free".' He is married and has a daughter (recently qualified as a physiotherapist) and a son (a Cambridge undergraduate reading Economics).

Mr Cox's successor is Dr Peter James, who will join the staff on 1st June. He is at present Director of Studies (in effect Vice-Principal) of the Birmingham School of Music, a post which he has held for nine years, having previously been Lecturer, then Senior Lecturer and Graduate Course Tutor. Dr James is married to a musician, with two children. He studied at University College, Cardiff and at Bristol University. He plays violin, double-bass and piano and has sung tenor in Lichfield Cathedral Choir. His special academic field is the English Renaissance, particularly Byrd, Gibbons and Tomkins. In the BSM he has supervised course developments, degree validation and administrative restructuring, and conducted choirs and orchestras while taking a personal interest in staff and students alike.

During the last week of the Autumn Term, the Academy was host to the Zoltán Kodály Centenary Celebrations. These included a series of lectures, recitals and concerts, including one given by the Academy's Chamber Orchestra on Thursday 9 December, under Lawrence Leonard. The request that the Academy should perform this function was made by Antal Doráti, who was elected Hon RAM in 1980, and, at his own special request and to our great pleasure, has since returned to rehearse the Symphony Orchestra on no fewer than eight occasions.



Photograph by
Banstead Studios



The music of Priaulx Rainier

Timothy Baxter



From the outset Priaulx Rainier's compositions revealed a highly original and forceful musical personality. The opening of the *String Quartet* (1939) has a powerful rhythmic drive and shows an individual use of traditional triadic formations. Whilst it is tonally centred in C minor, the block triads above the tonic pedal cover a wide tonality, leading to some grinding dissonances. The mood is serious and intense: the manner commands immediate attention. Together with the earlier *Three Greek Epigrams* (1937), the quartet made a strong impression when it was first heard in the 1940s and was later recorded by the Amadeus Quartet.

The traditional four-movement plan is retained with a light, dancing scherzo in 15/8. In the final movement, perhaps the most significant of all, the composer seems to have stripped off the last vestige of European musical associations and entered the style of what was to become an early Rainier trademark: the pounding rhythmic *ostinato*-based structure reminiscent of primitive African music and dance.

Three movements of the *Suite* for Clarinet and Piano (1943), the third of the *Sinfonia de Camera* (1947), *The Dance of the Rain* (1949), the outer movements of both the *Barbaric Dance Suite* (1949) and the *Six Pieces* for Five Wind Instruments (1954), all have this same dance-like, asymmetric rhythmic drive.

Whilst Priaulx Rainier has categorically denied the use of any conscious musical quotations from African sources, the sounds she heard as a young girl, brought up in a remote region of South Africa, made a deep and lasting impression on her. These associations have strongly influenced her musical language despite the fact that her training has been a European one.

There is a burning intensity in her work which reflects the long and arduous time spent in its writing. Composing is not an easy process for Priaulx, certainly not for the kind of works she chooses to write. Coming to composition relatively late at the age of thirty-three, with little formal training, she had to find her own way and, in doing so, was able to forge a fresh and original style all of her own, owing no allegiance to any particular school.

The teaching years at the RAM were difficult composing years for her, with insufficient time for composition, and very few performances. The critics were almost unanimously hostile and performances, especially of her larger works like the 1961 *Dance Concerto*, *Phala-phala*, were little more than tentative read-throughs. It was a disheartening time for her, yet she never gave up, and there was a small band of strong supporters, notably Michael Tippett and William Glock, who gave her encouragement and moral support.

A brighter side began to emerge out of all this in the form of a growing number of commissions, not only from the BBC but also from many leading performers like Peter Pears and Yehudi Menuhin. The turning-point came with her retirement from the Academy and the completion in 1962 of what proved to be a key work: *Quanta*.

This was the first of the BBC commissions: a chamber work for oboe and string trio. There is a link between its title and the Quantum Theory of energy existing in space, independent of matter, though the word *Quanta* did not come into the composer's mind until the work was nearing its completion. The concept of energy particles gradually congregating and joining together, only to burst out again violently, has a parallel in the music where tight clusters of sound are gradually built up and then broken into fragments.



The unusual nature of the work, its taut, twelve-minute argument and brittle rhythmic patterns, make it most arresting and Priaulx Rainier herself feels that, with *Quanta* she had reached a new level of writing. In the words of Elisabeth Lutyens, she had taken 'a giant step forward'. Also of great significance for the composer were the extremely polished performances given by Janet Craxton and the Oromonte String Trio, who later recorded the work together with the *String Trio* of 1965.

Space has always been an important part of Priaulx's thinking, in the form of memories of the great open landscape of the South African veld. With the possibility of man's exploration of the moon, and other planets, came a new awareness of that other kind of space—the vastness of outer space. These thoughts led her to set about writing the largest of her orchestral works to date, for the 1967 Cheltenham Festival: *Aequora Lunae*. This thirty-minute work is a suite of seven movements, each named after one of the seas of the moon.

For several reasons the first performance was unsatisfactory, and various projects to revive it by the BBC have yet to be realised. Even so, the work aroused much interest and comment from both critics and listening public alike, showing as it does a highly individual sense of orchestral colour and sonority quite unlike anything that had been heard before.

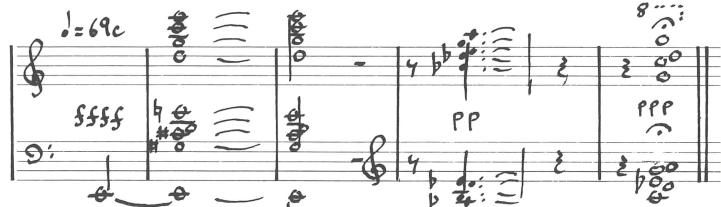
In reply to a question of mine concerning formal structure, Priaulx replied that she does not think in such terms but rather in terms of balancing and contrasting textures and colours. This is an example of her approach: looking at things in a new way and trying to formulate new procedures.

A similar reply came when I asked about tonality in the works. Here there is undeniable evidence of her use of opposed tonalities within individual harmonic masses, yet the concept of an overall tonality for a piece is obviously quite foreign to her way of thinking. The deliberate descending steps of the dark and mysterious major tenths, first heard in the *Cello Concerto* (1964) and common to all the major works written since, are not conceived so much in tonal terms but rather as a deep and meditative sonority, for the sake of which the surrounding areas give way and remain mute.

The Bee Oracles of 1970, one of her most attractive and approachable works, is a setting of mystic words by Edith Sitwell, derived from an ancient Indian text, with parts for voice, flute, oboe, violin, cello and harpsichord. The elements of Earth, Water, Fire, Air, Sun and Thunder are dealt with in turn, after an opening Incantation which is later used as a refrain. Because of its subject-matter, one is very conscious of the buzzing sounds in wind and strings, with stinging sounds in the harpsichord. Highly charged rhythmic passages contrast with slower, evocative music producing a successfully unified whole which combines her great feeling for the setting of English words with the kind of instrumental writing found in *Quanta* and the *String Trio*.

Colin Tilney, who was involved in some of the rehearsals, became interested in the harpsichord writing and, through Thomas Sherwood, commissioned a piece for solo harpsichord. The resulting work, completed in 1971, bears the title *Quinque*, after its five-movement plan. The outer two are linked in style and subject material and form a kind of Prelude and Postlude.

Another keyboard work was to follow: the *Organ Gloriana* (1972). 'Gloriana' suggests a paean of praise, and the work certainly is exultant and powerful, exploring opposed tonalities in cluster formations. Tough and gritty, hard as granite, its three movements conjure from the organ a vast range of sounds which make one listen to the instrument in an entirely new way. Its style is uncompromising and authoritative; blaring dissonances are contrasted with muted tones and there are sudden bursts of fury. After a slow middle movement, the toccata-like finale boils up to a splendidly exhilarating climax, ending almost inaudibly in the highest register.



The *Two Primordial Canticles* of 1974 constitute the second of Priaulx Rainier's organ works. It is a very different work from *Organ Gloriana*: slow-moving and introverted, mysterious and austere. It has a special fascination of its own, drawing the listener into some strange, primaeval world of unusual shapes and half-formed things. One is conscious of oscillating harmonies returning like a refrain and of immensely long inner pedal harmonies.

This came a year after what I consider to be her most successful orchestral piece: *Plörmel* for Winds and Percussion (1973). Unlike *Phala-phala* and *Aequora Lunae*, this has had several fine performances. Based primarily upon the sound of bells and their resonances, it was named after the French town visited by the composer whilst on holiday. The sound of church bells in the early morning and brilliant shafts of light, pouring through stained glass windows, left an indelible impression upon her mind.

The resulting piece is an extraordinary outpouring—a passionate rage of sound right from the very start. Its violent dissonances, like those of the *Organ Gloriana*, I found hard to stomach at first. On subsequent hearings, however, they have become for me more and more exhilarating. The percussion section—always a special feature of a Rainier score—has prominent use of tubular bells, hand bells, antique cymbals and sonagli with high- and low-pitched gongs, xylophone and marimba. Of all these the use of the marimba has become a familiar feature of the orchestral works, being a direct link with the sounds of the music of South Africa. The lulls in the storm, as it were, marked *Meno*, are dominated by falling tenths, first appearing on horn and tuba: a welcome and necessary relief from the turbulence of the surrounding music.

Before going on to discuss the two recent concertos, mention must be made of the two song-cycles, *Vision and Prayer* (1973) and *Prayers from the Ark* (1976). It had long been in the composer's mind to make a setting of Dylan Thomas's poem, which she has described as 'one of his very great poems—a torrent of rhythm and pitches and full of symbolic meaning in a vision of heaven and earth, life and death. The fury of the torrent of words, the calls upon the deity, make it at times almost ferocious and wildly dramatic.' The result is an impressive piece of writing, both in the declamatory vocal line, and in the fragmented rhythmic patterns and absence of regular pulse, of the piano part—so typical of the music of this period. There is an intensely dark and brooding element in the work: another side of the composer which was drawn out by the nature of the words.

By contrast, *Prayers from the Ark*, for voice and harp, has a lightness of touch and dry sense of humour perfectly suited to the strange poems of Carmen Bernos de Gasztold.

The basis of the *Violin Concerto—Due Canti e Finale* (1977), unlike the surrounding works, is thematic, the most prominent theme being that with which the violin enters at bar 12:



There is a two-fold nature to this work which the composer herself described, in a pre-Prom talk, as a duel between the solo violin, with its lyrical and decorative writing, and the orchestra, which is more fragmented and incisive. These incisive moments punctuate the solo line but never impinge upon it. Although the title suggests a three-movement work, it is actually in five—the three main ones being linked by a whimsical interlude and a hushed recitative. New elements begin to emerge in this work with passages of mellower and more sensuous harmony, as if the deliberately sharp edges of the preceding works had been smoothed down. Some hint of this had already appeared in the first of the *Two Primordial Canticles* and it is also to be found in the following *Concertante for Two Winds*.

There is a certain light-heartedness which occasionally appears in the solo line, quite unlike the intensely serious nature of most of her work. New too is the use of bongos, heard at the very outset and common to all movements but one. The marimba is still present, as are the bell-like instruments and xylophone. Particularly important solo lines are given to cor anglais and trumpet and the falling tenths, or ninths as they now often become, are embedded in the work as an integral element.

The concerto, commissioned by Yehudi Menuhin and performed by him both at the Edinburgh Festival and in the 1978 Proms, was a tremendous success. Equally successful was the *Concertante for Two Winds* despite the tragic and totally unexpected death of one of the soloists, Janet Craxton, ten days before the first performance. The performance went ahead, however, with Neil Black taking over the part, Thea King being the other soloist. The work positively sparkles with life and the oboe and clarinet soloists swoop down and up and intertwine like sea-birds, at times seeming almost to chatter and laugh together. Both orchestral oboes and clarinets are omitted from the scoring to make room for the soloists, though there is a prominent part for cor anglais.

There are some delicious moments in the score, the ear being constantly delighted by fresh and interesting colours. To cite some examples: an upward flick of rapid staccato semiquavers from the oboe; the dying fall of the two soloists, crossing and recrossing and plummeting to the lowest compass with soft two-note alternations from the marimba; plaintive curling and falling lines in the cor anglais—the work is full of them. Above all there is the athletic pairing of the two soloists with a great brilliance of tone and fondness for leaping from register to register in giant steps within a single phrase. If this work is anything to go by, Priaulx certainly seems to be going from strength to strength.

A visit was made to South Africa in June of last year, to receive an Honorary Doctorate from Cape Town University. On her return she settled down to continue work on a new piece for this year's Bath Festival: *Grand Duo* for cello and piano. Obviously she has not the slightest intention of letting up merely because she has reached the age of eighty!

(Dr Priaulx Rainier was a violin student at the RAM from 1920 to 1925 and a professor of composition from 1943 to 1961. She celebrated her eightieth birthday on 3 February; this article is adapted from one originally written for *Composer*.)

(An interview with Michael Oliver in the BBC's 'Music Weekly', broadcast on 7 November 1982 on Radio 3, and reproduced by kind permission of the BBC, in which Sir Anthony Lewis talked about some of the non-academic aspects of his career.)

The students of the Royal Academy of Music, returning for the Autumn Term, have been getting to know a new Principal, David Lumsden. Sir Anthony Lewis, Principal since 1968, retired during the summer. Sir Anthony isn't too keen to talk about his achievements during those fourteen years, though he does admit to being rather proud of the Academy's splendid opera theatre, and of having raised his professors' salaries from the bread-line to the bread-and-butter-line; or those of his no less distinguished twenty-one years as Professor of Music at Birmingham. But you get a good idea of what he admires in a teacher or a scholar, and thus a good idea of him, when he talks about those from whom he learned, whether it's the remarkable Louise B M Hanson Dyer, foundress of the Lyre-Bird Press ('Les Éditions de l'Oiseau-Lyre')—more of her later—or his teachers at Cambridge in the 1930s.

The Professor was Edward Dent. You couldn't have any one more literate or civilised or quizzical than he; he really made one think and led one along all sorts of exciting paths. He was a wonderful person to be associated with. But he was assisted by a very distinguished group of musicians. I suppose if you selected a group for their different qualities you couldn't have done better than the Music Faculty at Cambridge in the early thirties. You had Boris Ord, who was the organist at King's, you had Hubert Middleton, the organist at Trinity—a fine musician and a great teacher; you had Philip Radcliffe, a splendid musicologist; you had Henry Moule, a great teacher, again, and researcher into Morley, the man who set Bob Dart off on many tracks. So you had a really astonishing collection of people. And I mustn't forget, of course, Cyril B Rootham, the organist of John's, and an underestimated character, but he was a fine musician and a good composer.

You started composing yourself at Cambridge, did you?

Yes, I went off to Nadia Boulanger, on Edward Dent's recommendation, and spent a marvellous, breathless time with that dynamic figure: an extraordinary person—there's another influence on my life if you like. There was something so refreshing about her outlook, a sort of mixture of the Russian—because she was of Russian descent, as you probably know—and the French outlook: combined with the sort of Gallic humour of Poulenc, who was another very close friend. So it was a wonderfully stimulating atmosphere to work in, and I spent a very, very good time with her, and was in close contact with her most of my life. I was the first person to invite her over here to broadcast, in actual fact, and she brought her famous Ensemble here, to sing Monteverdi and other things. The Ensemble included the Princesse de Polignac—who was very amused at having to get a Labour Permit: the higher ranks of the French aristocracy were not used to having to do that sort of thing. They rehearsed at Claridge's, which I thought was quite a good place to rehearse in.

(Excerpt: Monteverdi Madrigal 'Ecco mormorar l'onde').

Was it Boulanger who sparked off your interest in what is now called, with capital letters, Early Music?

No, not really, though she was very interested in this herself, and made some splendid revivals. No, that was Dent's work: he was in the unique position then, of being not only the President of the International Society for Contemporary Music, but also the President of the International Society for Musicology, so he had this extraordinary width of interest. But it was he who particularly directed my attention to Handel and Purcell, and to early music in general. In fact, with 1985 approaching, and my involvement in the European Music Year and the Handel Festival planned for that year, I feel that this is where I came in; because literally I joined the BBC in 1935, and 'The Foundations of Music', as it was called then, was in full spate, with a Handel, Scarlatti, Bach, Schütz 250th/350th Anniversary festival, into which I was thrown straight in at the deep end. There was little performing material: the poor old Music Library were breathless trying to keep up with us. We would bring photostats or transcriptions, or something, and they would have to make manuscript copies. It didn't seem as if we ever used any printed material in 'The Foundations of Music' at all: if we did, it was surely by mistake.

It's leaping ahead a bit, I'm sure; the answer to this question will probably take an hour, but tell me about Mrs Louise Hanson Dyer.

Yes, well it certainly would take longer than that. What a fantastic personality, really! I met her first in London, where she came in wearing the most enormous flower hat you've ever seen. She looked rather like Moyses Stevens in motion, and I was absolutely astonished by this vision. However, she proved to be very much an ally, and very interested in seventeenth- and eighteenth-century music; she wanted to bring out editions of English songs in a tiny little format. Her idea was that the format should be about, I suppose, six inches by four inches, the idea being that the singer could hold it while he or she was singing. She didn't think of the poor wretched accompanist, who had this little sort of bluebottle on his stand and had to turn a page about every three bars. However, this in a sense is not an irrelevant story because it indicates her urge to do something and do something sensible, but not being able to get it quite right every time. Anyhow she gave me a big break by asking me to edit John Blow's opera *Venus and Adonis*, which I suppose was my first big musical venture, and this was a splendid thing to be able to do. Just to give you an idea of the scale of the operation, she commissioned ten paintings from Marie Laurencin to be put in each volume of the score! Well, of course, I need hardly say as soon as the Parisian black market heard about this the edition became the most valuable piece of music in the world, I should think! No, but it was amazing this combination she had: she had a flair—this sounds terribly conceited, I'm sure—a flair for picking the right people to do the right thing; and she was very good on typography, on binding, on the presentation of what she wanted. When she went on to record she got the very finest mechanicians and technicians to help her. That brings me on to another point which I'd like to make, and that is this: her great venture in those days was her famous collected edition of Couperin, and she demonstrated in that not only that she could select, as she did,

the foremost French musicologists to carry out the textual affair, but that the presentation of old music needn't be dingy and dull. I don't know whether you've seen the edition, but it really is superb, with those great *oiseaux-lyre* all over the inside cover, and marvellous binding.

It was for her that you made a number of recordings which were first recordings ever.

Absolutely, yes, she very rarely made anything else but first recordings, as a matter of fact. And my word, she kept us busy. I forget what I did in Paris in one week, but it was something like two operas and six cantatas and a number of oboe concertos—I mean the sort of thing that no one would dream of trying to tackle all at once these days.

I was listening the other day to your recording of the Monteverdi Vespers, of which I suppose most people nowadays say 'Oh we cannot consider that, it's an 'edition'; but, gosh, it sounded at the time so new and stylish.

Well, it was an enormous pleasure to record the Vespers, and we were the first in the field, and held our place for an astonishingly long time in the catalogues—I think it was ten or fifteen years before a new recording was made. We worked on an edition—well you could call it an edition—but it really was a highly musical transcription by Leo Schrade, made specially for Louise Dyer—which just shows how meticulous she was. Another performing edition existed but she wouldn't have it, she would have her own, and she commissioned Leo Schrade to make it, and we worked from it. Margaret Ritchie was, of course, quite superb, but then there were others, like Jenny Vyvyan and Dick Lewis, and Bill Herbert—a marvellous tenor singer that. I can't remember whether Janet Baker and Heather Harper and others were there, but they were all members of the chorus with which I worked over the years on these works. We made the Monteverdi Vespers in the vestibule of a Paris theatre. You know the echo-effects: well this was one of these rather unusual little vestibules, which had its own little gallery, and we used that for the echo-effects. This was a theatrical neighbourhood, and I remember one morning I went into the wrong theatre and in the theatre / went into they were obviously organising a performance of quite a different kind. And I said to myself 'Well, the chorus looks rather different from the one I left yesterday—I don't think this can be the right place.' So I went to a more fully-clothed chorus and conducted them!

(Excerpt: Monteverdi Vespers)

Sir Anthony Lewis conducting Monteverdi's Vespers of 1610: one of a remarkable series of recordings of Handel operas, Purcell's music for the stage, Boyce, Arne, Lully, that make one hope that he'll have much more time for conducting now that he's 'retired'. Having been both a University Professor of Music and an Academy Principal, he has, of course, views about the division between our two systems of musical education; can they be somehow brought together?

They can be associated, and I think it's a very good idea that they should be. I've done things in both directions. When I was at Birmingham I instituted post-graduate Fellowships for Conservatoire students to come to the University and develop there at post-graduate level, so that the University student could

observe the dedication and concentration of the young performer. I've done the same sort of thing at the Academy, where we welcome post-graduates from the Universities, and have in fact quite a large proportion, particularly singers, who come to us, after having done University courses, and then continue training. But professional training to the highest standards can't be undertaken at the same time by the same individual: that I'm absolutely convinced is impracticable. You may plan to be, if you like, a performer, a lecturer, a musicologist, a *music-littérateur*, etc. But the idea that you can combine specialised training, except in very, very special cases, is, to my mind, quite erroneous. I think really that the very best way is to go to the University first, and then to come on to the Conservatoire afterwards, and this is a very good recipe for success. It all develops and coalesces—that is what one really wants.

(Excerpt: Rameau *Hippolyte et Aricie*)

What with the International Music Year, work on 'Musica Britannica' (which he founded), and the Purcell Society, Sir Anthony's retirement looks like being as busy as we all hope it will be long and happy.

**Obituary
Dorothy Howell
1898–1982**

Patrick Cory



Photograph by
'The Malvern Gazette'

If I had to sum up in one word what I feel about Dorothy Howell, 'lovable' would be my choice. She was very much my senior, though no one would have thought so for she was so young in heart, but it meant that I missed her earlier and more public triumphs. Naturally she had many friends, and for about thirty years I was lucky enough to be one of them.

Apart from her gifts, I became increasingly aware not only of her integrity as a musician but of so many other golden qualities: her deep and abiding Faith; her sincerity and humanity; her tremendous loyalty to her friends; how she could laugh at humbug but was always kindly—and always there was her endearing sense of fun.

Dorothy made her mark as a composer, pianist and teacher. At the RAM she had studied composition with McEwen and her most important contribution to music up to 1950 was as a composer. In *My Life of Music* Sir Henry Wood wrote enthusiastically of her talent, and in the 1920 Prom Season her Symphonic Poem *Lamia* was so successful that he repeated it four times during that same season and also included it in his programmes for 1921 and 1926. Other of her orchestral works figured in the Proms of 1921, 1923 and 1928. She also composed a good deal of church music—masses, motets and Psalm settings, and often with the needs of amateur and more humble choirs in mind. I well remember how frequently her name cropped up during one of my tours in Africa, always with gratitude and affection.

She was a fine pianist and had studied with Percy Waller and Tobias Matthay. She gave her first London recital at the old Aeolian Hall in 1918; played her own piano Concerto during the 1923 Prom Season, and was one of the first pianists to be heard in the very early days of broadcasting. From 1924 to 1970 she was a Professor of Harmony and Composition at the Academy and many students benefited from her sympathetic and eminently practical approach. The last part of her life was clouded by illness, borne, as one would expect from her, with a stoical refusal to allow it to spoil her zest for life. On 12 January 1982 she died, just a few weeks before her eighty-fourth birthday.

Christopher Taylor 1929–82

Michael Dobson



My memories of Christopher Taylor, who died so prematurely on 30th September at the age of fifty-three, go back to his earliest days as a professional musician. A thing I do *not* remember from these days is ever having had the impression that he was inexperienced—he seemed to be the completely equipped professional from the very beginning.

He studied the flute with Geoffrey Gilbert and readily assimilated his methods and the great tradition from which they had sprung. His quiet and reserved manner concealed a strong intellect which enabled him to bring to his instrument and to the music he performed a meticulous and critical attention to every detail. This kind of approach sometimes leads to a technical excellence that lacks the innate musicality of the true artist: that this was not the case with Chris is amply demonstrated by his remembered work as principal flautist at the Royal Opera House Covent Garden and with the Royal Philharmonic Orchestra, and by the many recordings he made with these orchestras and his solo recordings of Bach's flute sonatas, Vivaldi's flute concertos and, most recently, chamber music recordings made with the oboist David Theodore and the harpsichordist Leslie Pearson. He has also recorded one of Vivaldi's concertos for sopranino recorder and, although he taught the flute at the RAM, it is perhaps as a teacher of recorder that he will be most remembered. He brought to the teaching of both instruments the same conscientious attention to detail that marked his own approach to the instrument. I have a very personal feeling of gratitude to him for having set my own son on the right road as a flautist nearly twenty years ago.

Chris was one of the most versatile musicians I have known. He was equally at home in all branches of music—in the opera house, the symphony orchestra, chamber music, the commercial world of light music, jingles, film and gramophone recording. He played not only all the instruments of the flute and recorder families but also the baritone saxophone, pan pipes, and bamboo flutes—if you cared to invent a new wind instrument Chris would find a way of playing it, at a price if it was for commercial purposes or for fun if not. A highly developed business acumen when dealing with 'fixers' and other moguls of the commercial world was allied to an open-hearted generosity when dealing with friends or when confronted with an interesting musical project. Chris, his brother Richard and father Stanley, often played with my own Thames Chamber Orchestra in its early, struggling days. Fees were never even discussed: the whole family was pleased to accept whatever modest offering we were able to make. Indeed, Chris often gave up lucrative work to play with us. In more recent years he generously suggested that we should encourage and help the younger generation instead of engaging him, and some of his former recorder pupils have given some distinguished performances at the Queen Elizabeth Hall and elsewhere as a result.

A quiet and reserved personality—a little distant, some may have found him at times—but, for those who got a little closer, rewarding both as a musician and as a friend.

Edward Walker, Professor of the flute at the Royal College of Music, died on 6 October 1982 and was one of the best loved members of our profession; it was a delight to be his friend, as I was for over forty years, and I miss him sadly.



Photograph by
Godfrey Macdominic,
FRPS

The son of Gordon Walker, Thomas Edward Gordon (known for ever as Eddie) was born to play the flute. His father was his example from childhood and there was never a thought that he would do anything else; indeed he almost imperceptibly found himself playing a spare instrument, having lessons at home, and then entering the Royal Academy of Music in the late 1920s to study with Daniel Wood. On leaving the RAM Walker, at that early age, was immediately appointed piccolo in the newly-formed BBC Symphony Orchestra. This glittering ensemble, the pride of Britain's distinguished broadcasting system, contained many leading orchestral virtuosi, was directed by conductors who demanded the highest standards, and had as its principal flautist the brilliant and musical Robert Murchie, who became at once a great hero and influence.

Edward Walker's later career was wide indeed: he succeeded his father Gordon as first flute of the London Symphony Orchestra, formed a successful wind quintet, and was much in demand in London's busy musical life. When war came Eddie and I found ourselves together for its duration when we joined the RAF Symphony Orchestra and shared adventures, discomforts and pleasures for five years: this orchestra was full of peace-time colleagues (Sidney Griller, Max Gilbert, David Martin, Frederick Grinke, Dennis and Leonard Brain, Norman Del Mar, Sidney Ellison, and many others, endured our colourful experiences) and we wind-players also played in the RAF Central Band, where LAC Walker was immensely popular with everybody.

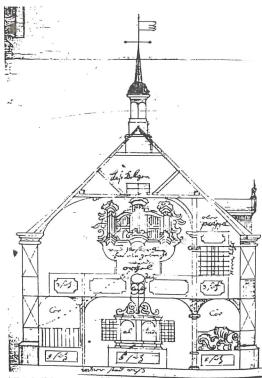
When the war was over Eddie remained with the LSO, was appointed professor at the RCM and then joined me in the Philharmonia Orchestra, where it was my great thrill to share performances that years later we loved to talk about over splendid food and drink—pleasures over which he presided with generous warmth and the sweetest of smiles. He was so proud that his son Anthony, who was my pupil at the Academy, continues the great family tradition by playing the flute in the BBC Philharmonic Orchestra. Edward Walker was an enormously accomplished flautist whose love of music showed in every note he played: his sense of fun, and quaint, rather old-fashioned manner brought him hosts of admirers.

Peggy Kelley Reinburg: *Arp Schnitger, Organ Builder: Catalyst for the Centuries* (Indiana University Press, £9)

I can recall as though it were yesterday a Friday evening in 1948 in Hamburg, where I had given a recital as part of a goodwill tour organised by our Foreign Office. Their representative in charge of my visit had just told me a car was at my disposal for the Saturday and Sunday and asked what would I care to do. My reply 'I would like to visit the Schnitger organs between Hamburg and Cuxhaven' resulted in the two most momentous days of my musical life to that time. Arp Schnitger was merely a name to me—my organ upbringing had been wholly English in outlook, with late modifications derived from Schweitzer. But my visits to Steinkirchen, Cappel and Lüdingworth, to mention but a few of the instruments I played during those two days, taught me more about the nature of the organ, and especially Bach's music for it, than all the previous years had accomplished. In the following couple of decades I was to make many trips to historic organs all over Europe, and many recordings on them, but nothing has ever caused me to modify my conviction, born in 1948, that Schnitger

Edward Walker 1909–82

Gareth Morris



Schnitger's drawing for
the organ at Wittmund,
1684

was the greatest of all organ builders.

Fine organs had become commonplace in and around Hamburg by the second half of the seventeenth century. They embodied the *Werkprinzip* system in which each department (or *Werk*) was housed in its own case—*Hauptwerk* in the centre, with *Brustwerk* below and *Oberwerk* above, pedal towers on either side, and *Rückpositif* behind the player—creating an aesthetically satisfying appearance while greatly assisting the projection of the sound in buildings often far from ideal in acoustic terms.

Into this tradition Schnitger was born at Oldenburg in 1648. His family had been workers in wood for generations as carvers, carpenters and cabinet makers. In Peggy Kelley Reinburg's book we are conducted through the fifty-odd years of a career that encompassed 169 projects, including over a hundred new organs, by a builder whose reputation was so great that he worked over an area extending from The Hague to Poland, and exported organs as far afield as Portugal and to Peter the Great of Russia—a phenomenal achievement for the seventeenth century. Schnitger is recorded as saying he 'would like, without vanity, to be regarded in such a way that nothing remained to be desired of his person, work and circumstances'. The respect in which he was held in his lifetime is clear from the fact that at various times he held privileges from the Kings of Denmark and Prussia, not to mention dukes and counts, giving him the sole right to build and repair organs in their territories.

Ms Reinburg gives us translations of some of Schnitger's contracts, specifications of twenty-two extant organs, complete scalings for several instruments, and a considerable number of drawings and photographs of organs, churches, documents and people connected with her subject. This is the first substantial book in English on Schnitger's life and work, and will be greatly welcome to all his admirers and all students of the organ.

Paul Steinitz
Frederick Neumann: *Ornamentation in Baroque and post-Baroque Music, with special emphasis on J S Bach* (Princeton UP, £47)

Ever since it was reviewed in *The Musical Times* two or three years ago I have been very aware of the existence of this great book, but it was only after Simon Standage brought it to a *St Matthew Passion* rehearsal one day that I felt I must read it. I now have my own copy, but the following review is based on the RAM Library one.

It is unquestionably the finest book of its kind, or perhaps of any kind, that I have ever read, and it has revolutionised my thinking about hundreds of Bach passages. I began applying this thinking to performances late in 1981 of several cantata movements, notably the glorious alto aria in Cantata 115, and to the *St Matthew Passion*. Most of the resulting 'alterations' were welcomed by the performers concerned.

In a volume running to 576 pages plus 55 more of appendices and index it will be practicable only to try and summarise the main points. Probably the most important thing is that the author explodes the commonly held view that all Bach appoggiaturas must be on the beat and all trills should begin with the upper note. Other points include the importance of preserving the line of a melody when considering the manner in which one ornaments it, and that most appoggiaturas should be shorter than one formally imagined they should be (see the Table on page

124). Bach's basic consistency in his marking of ornaments should also be borne in mind before one rushes into changing every 'masculine' cadential ending into a 'feminine' one with an appoggiatura; this applies often to the falling fourth. Equally illuminating information is given on other ornaments.

The documentation of this volume is amazing; almost every authority in France, Italy and Germany is quoted, over a period roughly 1585–c1800, with numerous illustrations; there must be well over a thousand of these, but as they are numbered according to chapters I have not counted them! An interesting thing is the amount of disagreement between the contemporary writers.

Although Professor Neumann has such profound knowledge of his subject he is not aggressively didactic in his views, and he is constantly stressing the importance of a *musical* decision being arrived at; this ties up with my recent discovery that he formally led one of the USA Symphony Orchestras, and so his experience of music is not confined to books and manuscripts, as is that of so many musicologists. He constantly quotes the late Walter Emery (a great help and adviser to me) in support of what he believes to be right, but warns against accepting all the doctrines of Donington, Dolmetsch, Kirkpatrick and Dannreuther, especially on the subject of appoggiaturas. I have to confess that he has completely converted me, though against my inclination, over the length and weight of the first appoggiatura in the violin solo to 'Erbarme dich' of the *St Matthew Passion*! I also insist now on adding a semiquaver and not a quaver appoggiatura in bar 11 (fifth quaver) of No. 57 in the same work. This brings me to say that I feel Neumann lays too much stress on the avoidance of consecutives produced by ornamentation when unprominent inner voices are involved; of course fifths and octaves with a bass line would be bad, but just think of the number of consecutive fifths Bach wrote between unessential notes in his chorales!

Although the wealth of detailed discussion and the sheer size of this volume may deter the reader at first, given an hour or two of leisure it is perfectly possible to select a particular ornament of a particular country and to learn a lot from what is said about it.

John Hall

Alun Hoddinott: *Dulcia Iuventutis*. Three songs for mixed voices and piano duet (OUP, £3.95)

Dulcia Iuventutis ('The Joys of Youth') are three songs for mixed voices and piano duet, settings of Latin texts (selected and translated by Christopher Cory) which would seem to reflect the old saying 'Wine, Women and Song'. The two outer songs are set in a predominantly homophonic style, are rhythmically vigorous and possess firm tonal anchors. The central setting is more reflective, with passages for tenor solo interleaved with quiet responses from the whole choir. Whilst the harmonic idiom is in no way similar, I was often put in mind of the work of Carl Orff. I would think this a satisfying (and not over-long) piece in performance and it is written in such a sympathetic manner for voices as to be practical for the more advanced amateur choirs.

John Gardner: *Five Partsongs to Poems by Wallace Stevens*, Op 142 (OUP, £2.85)
William Mathias: *Praise ye the Lord*, Op 87/2 (OUP, 75p)
Robert Sherlaw Johnson: *The Manger* (OUP, 75p)
Vaughan Williams: *An Oxford Elegy* (OUP, £4.95)
Edward Harper: *Chester Mass* (OUP, £6.50)

John Gardner's five short, unaccompanied partsongs are full of ingenious rhythmic syncopations as well as moments of quite beautiful repose, using a simple but very effective tonal idiom: a valuable addition to the repertoire of modern choral music that will serve both good amateur and professional choirs alike. The Mathias uses his, by now, familiar springing rhythms and the piece does indeed convey a sense of joy as befits the words. The Robert Sherlaw Johnson carol is somewhat more austere but that notwithstanding it has an intensity that cannot be denied, and a climax of some power. I must confess that *An Oxford Elegy* was unknown to me. Nevertheless it contains many of the familiar RVW fingerprints both in the orchestral and vocal writing, and as an essay in conjuring up the atmosphere engendered by the poet Matthew Arnold it is wholly successful; it is a charming, often very beautiful piece that deserves wider attention. Harper's *Chester Mass* is altogether a tougher proposition. There have of course been many modern settings of the 'ordinary' of the Mass and doubtless more will follow. This particular interpretation is fairly uncompromising in its use of dissonance and demands a good deal of flexibility from the singers. I was nevertheless impressed by a true sense of forward movement in the music and of passages that conveyed drama.

Michael Berkeley: *At the round earth's imagin'd corners* (OUP, £2.85)

Michael Berkeley: *Concerto for oboe and string orchestra* (OUP, £6.95)

I now turn happily to two compositions by Michael Berkeley. I say happily as he is a composer who has given me a good deal of pleasure in the works I have reviewed of his to date. There is something uncomplicated and spontaneous in his work; a rare quality. The two pieces in question cover rather different fields of expression. The choral work is a truly joyful setting, giving the choir some very testing, but, I feel sure, invigorating challenges. The music shows real commitment and the ability to sustain tension and excitement. I feel I must be a little more cautious about the oboe Concerto. All I have is the reduced score for oboe and piano, and whilst of course one can learn a great deal from that I should have liked to look at the full score, purely from the point of view of judging the balance. That said, however, it really is a most agreeable piece, full of individual ideas, and the final Elegy (in memory of Britten) I thought touching without being in any way mawkish.

Sir,

Many of your readers, looking back over the years, will remember with gratitude how the writings and broadcasts of the late Alec Robertson shed light for them on great music and gave them a deeper understanding of its meaning. His inimitable broadcasts began just before the war and continued, even after his official retirement, well into the 1960s.

Many of those who have listened, read and received so much may wish to join with the undersigned in expressing their gratitude to Alec Robertson by contributing to a memorial fund for use in the field of musical education. The manner in which the fund will be applied will depend on the amount which is contributed, but among the ideas which the Trustees have in mind are: scholarships or bursaries at one of the main music

schools, a clerkship in a cathedral choir or the institution of public lectures aimed at expanding the public's knowledge of music.

Cheques should be made out to: 'The Alec Robertson Memorial Fund' and sent to the Hon. Treasurer: Bernard Dennis-Browne Esq FCA, 3 Winterbourne Grove, Weybridge, Surrey.

John Amis
Lennox Berkeley
Yehudi Menuhin
Gerald Moore
Peter Pears
Denis Stevens
Eva Turner

33 Dales Lane,
Whitefield,
Manchester M25 7WN

Notes about Members and others

Roy Teed's *Serenade for Ten Winds* (dedicated to John and Jane Gardner) was given its first performance on 27 November in Christ Church, Hampstead, by the Morley College Wind Group conducted by Lawrence Leonard.

Philip Tomblings has retired after nine years as Organist at All Saints Church, Croxley Green, Hertfordshire. He has been appointed Organist Emeritus.

Paul Engel's Quintet for horn and string quartet received its first performance on 14 November at Biddick Farm Arts Centre, Washington New Town. Further performances during 1983 will take place at the College of St Hild and St Bede, Durham University in July, at an ISM meeting in Newcastle-upon-Tyne in October, and again at Biddick Farm Arts Centre in November.

Michael Bush was appointed Music Adviser to Liverpool Education Committee in September.

The Summer Recitals in the Eastern Building, Peterborough Cathedral, which are organised by Harold R Clark and have featured many RAM musicians, are this year celebrating their twentieth anniversary.

Kate (Mavis) Elmitt and John Railton have recently appeared several times on Television and broadcast in Radio 3's 'Mainly for Pleasure' in December, and gave a lunch-hour recital, 'Three Hands at one piano', at St Martin-in-the-Fields on 21 March.

Odaline de la Martinez directed two out of three concerts given by Lontano, on 22 October, 25 November and 10 February and entitled 'The Americas'. Soloists included Helen Lawrence and Karen Jensen (sopranos), Ingrid Culliford (flute) and Antony Pay (clarinet).

Following its disc of mainly unrecorded Purcell Church Music (Meridian E77403) the London Bach Society is currently recording the complete *Cantiones Sacrae* of Schütz for Meridian Records. Volume I, which also includes his *Magnificat* for five groups and his recently discovered *Stehe auf, meine Freundin*, is already issued (E77049). These recordings are conducted by Paul Steinitz, who also directed the London Bach Society and Steinitz Bach Players in three Bach Cantatas and Brandenburg Concerto No 2 in the QEH on 19 February, Bach's *St John Passion* in Marylebone Parish Church on 12 March and the Leipzig Gewandhaus Bach Orchestra with the London Bach Society in performances of Bach's *Jesu, meine Freude* in Brighton and London on 20 and 24 February, respectively. In June the London Bach Society and Steinitz Bach Players will

Letter to the Editor

give the Mass in B minor in Leipzig and Boyce's *Ode to St Cecilia* (recently revived) and two Bach cantatas in Frederick the Great's Palace in Potsdam.

Professorial Staff

Appointments

Johan Blakely, BA (Oxon) (Piano Accompaniment)
David Owen Norris, MA (Oxon), FRCO, (Composition, Harmony, and Coaching)

Resignations

Ryszard Bakst (Piano)
Anthony Lewis (Cello)

Distinctions

GCB

Sir Robert Armstrong, KCB, CVO, MA (Oxon)

CBE

Lionel Dakers, D Mus (Lambeth), B Mus (Dunelm), FRAM, FRCM, FRCO, FRSCM, ADCM, FWCC
Professor Alun Hoddinott, D Mus (Wales), Hon RAM

OBE

Ian Wallace, MA (Cantab), Hon RAM, Hon RCM

FRCM

Professor Ivor Keys, CBE, MA, D Mus (Oxon)
Edmund Rubbra, CBE, MA (Oxon), FGSM

Births

Adie: to John and Penny Adie (*née* Langrish) a daughter, 4 October 1982

Deaths

Cedric Thorpe Davie, OBE, FRAM, 18 January 1983
Joan Davies, FRAM, 12 December 1982
William Lloyd Webber, CBE, D Mus (Lond), Hon RAM, FRCM, FRCO, FLCM (29 October 1982)
Leighton Lucas, Hon RAM (1 November 1982)
Artur Rubinstein, Hon KBE, Hon RAM (20 December 1982)
Lady Spencer (Ethel Bilsland), FRAM (2 November 1982)
Bernard Stevens, MA Mus D (Cantab), Hon RAM, FRCM (3 January 1983)
Edward Walker, FRAM, FRCM (6 October 1982)
Martin Teasdale Burke

RAM Awards

LRAM Diploma, December 1982

Piano (Teacher's) Clare Boughton, Nigel Hill, Sarah Hull, Isabel Mair, Mark Newport, Joanna Nott, Hilary Punshon, Stephen Robbins, Roland Roberts, Mary Wright, Michelle Wu
Singing (Teacher's) Susanne Atkins, Emma Clarke, Jonathan Rathbone, Ian Stockley
Violin (Teacher's) Frances Gainford, Penelope Poole, Deborah Preece, Ingrid Sellschop, Colin Weir
Viola (Teacher's) Susan Appel, Martin Outram
Cello (Performer's) Susannah Fisher
Cello (Teacher's) Juliet Tomlinson, Carol Wilcock
Flute (Teacher's) Rebecca Otaki
Oboe (Teacher's) Michael Gordon
Clarinet (Teacher's) Andrew Fardell, Linda Merrick
Bassoon (Teacher's) Susan Michael
Trombone (Teacher's) David Stowe
Timpani and Percussion (Teacher's) Philip Ellis, Felicia Lane

RAM Club News

Jeffery Harris

The Annual General Meeting of the Club was held on 22 November, prior to an interesting and varied programme of music given by Raphael Wallfisch (cello) and Richard Markham (piano) which was greatly appreciated by the large audience present. The Chair was taken by Lady Lewis for the last time in her capacity as President of the Club. It had been an extremely busy year for her of course, and we all appreciate the time and trouble she has taken in fulfilling her duties as President—and with such warmth and charm. We wish both Sir Anthony and Lady Lewis a long and happy retirement.

The Officers of the Club were elected as follows:

President Gareth Morris

Vice-President Lesley Lewis

Honorary Secretary Jeffery Harris

Assistant Honorary Secretary Bridget Campbell

Honorary Treasurer Wilfred Smith

Auditors Messrs Gane, Jackson & Walton

The four new Committee members elected were:

Faith Deller, Sidney Griller, Nona Liddell and Leslie Mitchell.

The motion was put to the Meeting, and approved, that the definition of a Town Member should now be 'a person living within thirty miles of Marble Arch'—it was formerly a person living within twenty-five miles of Marble Arch. It was sad to see Henry Cummings sitting on the platform for the last time as Assistant Honorary Secretary after so many years. Lady Lewis presented Henry with a cheque—the balance of the collection held earlier this year. It is to be hoped that we shall see Henry and Norah frequently at Club functions. Members are reminded that subscriptions were due last October, and it would be much appreciated if they could be paid without further reminders, as the cost of these does not improve Club finances. The rates are now as follows: Town Members: £7.00; Country Members: £4.00; Overseas Members: £5.00; Student Members £1.50

The new President

Jan Morris

Clear, strong and dedicated, says Parikian,
Rare in perception, awfully funny too.

What office yet remains for such a man,
His jokes so pure, his intonation true?
That stern Cyclopic eye, what foolish views
Remain, its hooded gaze to fall upon?

What murky problem can that judgement choose,
On which its light has not already shone?

O Master of the Wooden Flute, Thou'rt Surely Meant
To be the RAM Club's President.

(A spontaneous reaction, reproduced with the author's generous permission, to Manoug Parikian's tribute to Gareth Morris in the Autumn issue—Ed.)

Alterations and additions to List of Members

Town Members

Adams, Margaret, 15 Royal Gardens, Boston Road, W7
Anderson, Elizabeth, 5 Coolhurst Road, N8

Bliss, John, 83 Sandy Lane, Cheam, Surrey, SM2 7EP

Brown, Jeremy, 2 King Edward Mansions, Fulham Road, SW6

Cawthorne, Helen, 26A Gayton Road, NW3

Champneys, The Reverend Michael, *The Vicarage, Priory Gardens, W4 1TT*

Humphrey, Graeme, 4 Lowther Hill, SE23
Jones, Grahame, 99 College Place, NW1
Lumsden, Dr David, 47 York Terrace East, NW1

Country Members

Adams, Mrs Shirley, 'Brookside', 2 Shepherds Close, Leicester Forest East, Leicester, LE3 3HX
Brown, Stella, 4 Holmlea, Burnhope, Durham
Cairns, Mrs Vivienne, 125 Bromyard Road, Worcester
Clifforde, Douglas, 16 Edgehill, Freshbrook, Swindon, Wiltshire, SN5 8NN
Cole, Dr William, 'Barnacre', Wood Road, Hindhead, Surrey, GU26 6PX
Dodd, Mrs Jennifer, Chantrey's, Cobham Way, East Horsley, Surrey
Embley, Gwen, Dulas Court, Dulas, Hereford, HR2 0HL
Jackson, Carl, 2a Oakleigh Crescent, Godmanchester, Huntingdon, Cambridgeshire, PE18 8JJ
Lewis, Sir Anthony, High Rising, Holdfast Lane, Haslemere, Surrey
Patterson, Paul, Great Dowles Farm, Stelling Minnis, Kent
Steele, Richard, 20 Smith Street, SW3 4EE

Overseas Members

Hebiguchi, Toyomi, 1-4-30 Odori, Miyako, Iwate, Japan
Sillman, Colwyn, Vienna International School, A1190 Wien, Peter Jordan Strasse 70, Austria (not Mrs Colwyn Sillman, as wrongly stated in the Autumn Issue)
Tetlow, Mrs Joan, 60 Ward Street, Brighton, Queensland 4017, Australia
Van Vean, Mrs Jane, 3 Sqn, 1 ADSR, BFPO 32

Student Members

Black, Lynton, 3 Temple Fortune Lane, NW11
Malden, Vanessa, Elcot House, Elcot, Newbury, Berkshire, RG16 8NL
Meecham, Nicola, 33 Camden Square, NW1

RAM Concerts Autumn Term

Symphony Orchestra

29 November
Strauss Symphonic Poem 'Don Juan', Op 20
Leighton Lucas Sarabande from 'Ballet de la Reine'
Delius Cello Concerto
Dvořák Symphony No. 8 in G, Op 88
Conductor Maurice Handford
Soloist Joanne Cole (cello)
Leader Rita Manning

Chamber Orchestra

9 December (in connection with the Zoltán Kodály Centenary Celebrations)
Haydn Symphony No 39 in G minor
Liszt 'Malédiction' for piano and string orchestra
Kodály Hungarian Rondo (first public performance in England)
Kodály Summer Evening
Kodály Dances from Galánta
Conductor Lawrence Leonard
Soloist Jeremy Vowles (piano)
Leader Jacqueline Shave

Choral Concert

17 November
Elgar 'The Dream of Gerontius', Op 38
Conductor Noel Cox
Soloists Antony Rich (Gerontius), Helen Willis (Angel), Lynton Black (Priest and Angel of the Agony)
Leader Rita Manning

Repertoire Orchestra

3 December
Tchaikovsky Fantasy-Overture 'Romeo and Juliet'
Saint-Saëns Danse Macabre, Op 40
Schumann Concertstück in F for four horns, Op 86
Brahms Symphony No 1 in C minor, Op 68
Conductors Maurice Miles, and Members of the Advanced Conductors' Class: Rudolfo Saglimbeni, Stephen Bull, Inge Fabricius
Soloists Marjorie Dunn, Alan Jones, Mark Phillips, Richard Few (horns)
Leader Stephen Bingham

Training Orchestra

8 December
Wagner Siegfried Idyll
Mozart Bassoon Concerto in B flat, K 191
Haydn Symphony No 104 in D
Conductors Maurice Miles, and Members of the First-year Conductors' Class: Mark Phillips, Andrew Proctor, Philip Ellis
Leader Jane Spencer

In addition to regular lunchtime concerts on Tuesdays, Wednesdays and Thursdays, evening recitals were given by Geoffrey Dolton (baritone) on 28 September, and Chikako Shibata (piano) on 16 November.

Opera

Puccini 'La Rondine'
23, 25, 26 and *29 November
Magda Elizabeth Woollett/*Carol Green
Lisette Gail Mortley/*Tracy Webb
Ruggero Peter Brondum/*Timothy Evans-Jones
Prunier Antony Rich/*Jared Salmon
Rambaldo Tom lines/*Ian Stockley
Périchaud Philip Jones/*Graeme Danby
Gobin Philip Ball
Crébillon Howard Stapleton
Yvette Carol Green/*Sheila Lowery
Bianca Lynne Davies/*Hermione Holt
Suzy Helen Willis/*Annemarie Sand
Steward Philip Jones
Flower Girls Jane Webster, Deryn Edwards, Sarah Pudduck
Georgetta Sheila Lowery
Gabrielle Hermione Holt
Lolette Mary-Rose Langfield
Singer Fiona Lamont
Chorus Jane Betsworth, Jane Ford, Sandra Hall, Rachel Sherry, Rosamond Sykes, Caroline Ward, Fiona Canfield, Christina Cook, Christine Dix, Anne-Marie Hetherington, Deborah Holmes, Emma Lovell, Annemarie Sand, Sally Temperton, Fiona Whitelaw, Judith Ellis, John Nicolson, Timothy Evans-Jones, Jared



La Rondine
Photographs by Tony Firshman



Left. *The Café Bullier*
(Act II)
Bottom left. *Act III: Magda*
and *Ruggero* (Elizabeth
Woollett and Peter Broder)
Right. *Act III: Lisette and*
Prunier (Gail Mortley and
Antony Rich)



Salmon, Christopher Ventris, Nicholas Davies, Andrew Forbes, Jonathan Morgan, Graeme Danby, Haydn Jenkins, Brindley Sherratt, Ian Stockley, Stephen Douse, Philip Lloyd-Evans, Stephen Medland
Director of Opera John Streets
Conductor Nicholas Cleobury
Producer Christopher Renshaw
Designer Martyn Bainbridge
Lighting Graham Walne
Assistant to the Director Mary Nash
Additional coaching Valda Plucknett
Répétiteur class Norman Feasey, David Syrus
Movement and Choreography Anna Sweeny
Italian coaching Lella Alberg
Assistant Conductor *Flemming Vistisen
Student Répétiteurs Nicholas Bloomfield, Susan Eveson, Nigel Hill, Steven Naylor
Production Manager Trevor Glyn-Jones
Stage Management Giancarlo Gemin, Nigel Prosser
Stage crew Bill Dalwood, Ted Ling, Simon Lupini
Lighting operator Lynton Black
Chorus costumes Margaret Adams
Wardrobe Tracy Webb, Jane Webster, Janet Lee
Cushions and curtains Christine Mill, Nan Knowles
Properties Su Crowther
Sets Albert Cristofoli
Champagne Moët & Chandon

Leader of Orchestra Jacqueline Shave

(*The performance on 29 November, conducted by Flemming Vistisen, was given by an understudy cast.)

The Students' Union

Students' Union Report

Deborah Salt

As I began my year of office, I was warned by my predecessor that all would not be plain sailing, and this was certainly true of last term, which held many surprises—both pleasant and otherwise!

The term definitely started on the crest of a wave with a very successful Fresher's Ball to which over 450 students came, including many Freshers from the other colleges. This last point is quite an important one as it highlights a trend which was to continue throughout the term: that of improved relations between the music colleges. Indeed, this culminated in the first-ever joint social function which was organised by the London Association of Music Student Unions and held at the RAM in lieu of our usual Hallowe'en Ball. This venture was very much in the nature of an experiment and its success may lead to a larger function later in the year.

Although the response to Socials was certainly very healthy I must admit that I became more and more distressed by apathy in other quarters as the term progressed; attendance at student concerts, for example. However, it would seem that the dreaded apathy does not end here—several trips and even a recital had to be cancelled last term because of lack of thought from some students. This is the third time that student apathy has been written about during my time at the Academy and I was hoping that it may be 'third time lucky'; but could it be that students do not read their *RAM Magazine*?

It is also true to say that the students at this college are extremely lucky in that their Union can boast the best social facilities amongst the London colleges; and yet towards the end of term a distinct lack of respect for our surroundings came to light through several small incidents of vandalism in the bar and basement areas. It is your club for your use and a few of you are capable of abusing it. Some students, however, manage to let off steam in a more profitable way—the football team only lost one match last term and the space invaders machine had to be readjusted as many people found it to be far too easy.

On the social front the term ended as it had begun: the Christmas Ball was a great success. Fun was had by all as they danced the night away to the sounds of the RAM Big Band, and even Father Christmas managed to put in an appearance. The film *10* was shown to a capacity audience even though it was on the day after the Christmas Ball, and the last day of term had its usual celebrations in the Ramsbottom.

With so many good things to write about I find it rather sad that I have to mention the darker aspects of last term. However, I feel that it is necessary for each and every one of you to be aware of this element which is threatening our society and I hope that with a bit more consideration from all of us we can retain that for which the RAM student body is renowned, its friendly and happy nature.

The RAM Magazine

The *RAM Magazine* is published three times a year (in March, July and December) and is sent free to all members on the roll of the RAM Club and of the Students' Union. Copies may also be bought by non-members, price 50p per issue. Members are invited to send to the Editor news of their activities that may be of interest to readers, and the Editor is always glad to hear from members (and others) who would like to contribute longer articles, either on musical or on other topics. Copy for the Spring issue should arrive no later than 1 January, for the Summer issue 1 April, and for the Autumn issue 1 September and, whenever possible, should be typed (double-spaced, one side of the page only), please. All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, Marylebone Road, London NW1 5HT.

Some spare copies of issues 200, 203, and 205–30 are available, free of charge. Please send requests to the Editor.

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